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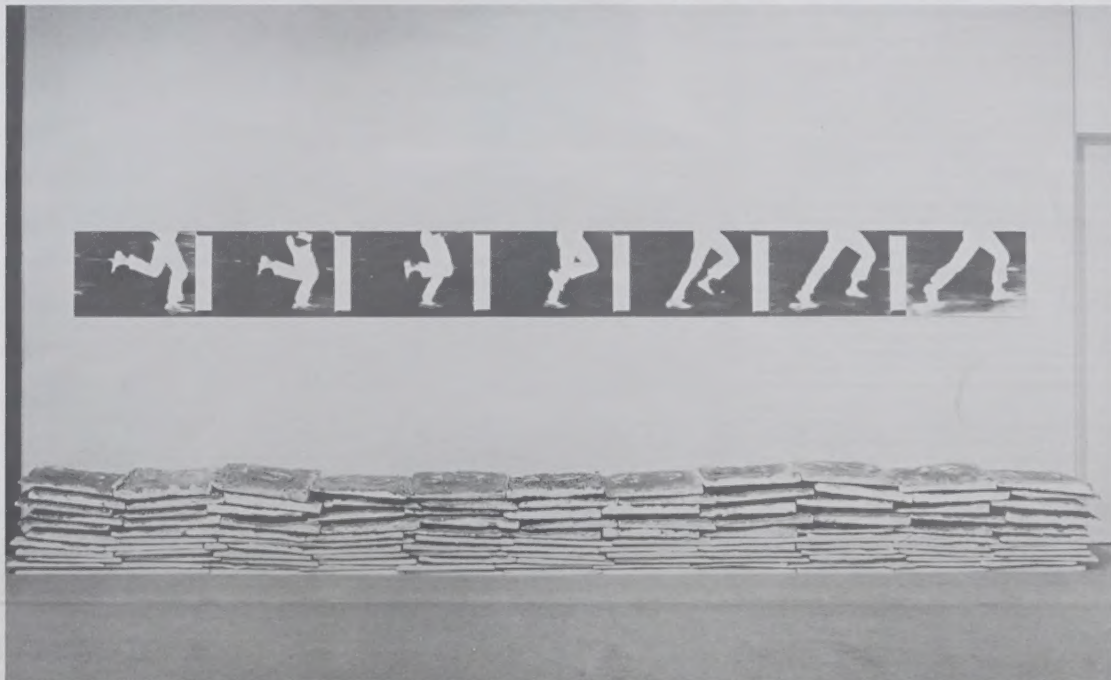
AGO NEWS

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 IMPORTANT
NEWS FOR
MEMBERS
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A Collection in Waiting

Installation Plans for the International Contemporary Collection



BY CLARA HARGITTAY

THIS IS ONE OF AN ONGOING SERIES OF REPORTS ABOUT THE reinstallation of the permanent collection in the 30 new and 20 renovated galleries that will be unveiled when the Gallery reopens on January 24, 1993. Look for an in-depth report about the Canadian contemporary collection and its reinstallation in the November/December issue of AGO News.

THE DOORS OF THE ART GALLERY OF ONTARIO MAY BE CLOSED, and from the outside the building may give an impression of a slowly evolving sleeping giant, but inside, the Gallery is abuzz with the sounds of construction as work proceeds on the new galleries and public spaces scheduled to open on January 24, 1993. Nearing completion is a spectacular suite of galleries on the upper level, where the AGO's collections of Canadian and international contemporary art will be given a permanent home, and, for the first time, the Gallery's collection of Canadian contemporary art will also be given an international context. The dramatic barrel vaults rising from the facade along Dundas Street already indicate the splendid spaces within: a succession of impressive large vaulted rooms, punctuated at regular intervals by smaller, more intimate spaces aligned on an east-west spine and connected by a dramatic open passageway that is crowned by a continuous skylight. Although the spaces are still rough, a sense of elegance is already evident due to the extremely successful scale and proportion of the design.

The soaring architecture of the contemporary galleries will not be the only source of surprise awaiting visitors next January, however. The completion of the Gallery's Stage III construction and renovation project will also allow an unveiling of a large selection of the AGO's excellent collection of international and Canadian contemporary art, which will be installed adjacent to each other in permanent spaces specially designed for that purpose.

"The international contemporary collection has never been seen in any completion before, so for this first installation we are presenting it as an independent focus," said Roald Nasgaard, chief curator. "However, in future installations, we plan to effect a much broader integration of works by Canadian and non-Canadian artists," he added.

Until now only small parts of the international contemporary collection have been shown, often in inadequate space areas here and there, and even its custodian, Chief Curator Roald Nasgaard, at times found it difficult to have a concrete grasp of how the collection actually co-

heres and reflects the story of contemporary art, as he has never had the opportunity of exhibiting the material together. The situation is already changing, however, and as the spaces upstairs are gradually being finished, the installation plans for the galleries are also coming into focus with the help of maquettes built to scale by the Gallery's exhibition design group and didactic enhancement for each space developed in conjunction with the Exhibit Interpretation and Programming department. Recently, Roald Nasgaard, Christina Ritchie (assistant curator of international contemporary art) and I took a walk through the installations, during which we talked about the challenges and opportunities that the new spaces represent.

CH: For the first time, seeing the maquette gave me a physical sense of how the new international galleries will actually look. This must be a very exciting period for you as it is an unprecedented opportunity to articulate your collecting philosophy and views about the history of recent international art through these installations. What do you find the most challenging in the process? Are you looking for juxtapositions where the works respond to each other?

RN: We have waited a very long time for this opportunity to see the international contemporary collection installed in permanent spaces. Because it is the very first time that this collecting area has dedicated galleries for permanent installation, I thought it important to try to give an overview of how the Gallery has collected over the last 30 years – how it has actively responded to the kinds of works that have been deemed important on the international scene during that time. So, in a way, the installation is a representation of the Gallery's collecting directions over the years, unfolding in sequence as the viewer walks through the galleries. As one approaches the stairway leading to the Rose and Charles Tabachnick Gallery, one sees on either side a major work of Abstract Expressionism, the sort of paintings that the Gallery began acquiring in 1960. These two splendid paintings by Yves Klein and Mark Rothko will also constitute the entrance to the next generation of painting indicated by Robert Rauschenberg's *Story* – the first major work that is seen upon approaching the gallery. Rauschenberg was in his own way a significant critic of the personal or transcendental meaning that Abstract Expressionists tried to



Top: Dennis Oppenheim (American, b. 1938) *Condensed 220 Yard Dash*, 1969; plaster casts and b/w photographs. Gift from the Volunteer Committee Fund, 1978.

Above: Robert Rauschenberg (American, b. 1925) *Story*, 1964; mixed media on panel. Purchased with assistance from the Women's Committee Fund, 1970.

deal with, when he attempted to put art on a more literal level. So the installation in the first Tabachnick gallery becomes a manifestation of various critiques of Abstract Expressionism: Rauschenberg, Pop Art and second-generation colourfield painting – whether it is Morris Louis or Kenneth Noland or Jules Olitski – giving the public an opportunity to compare types of work that often developed in critical conflict. Speaking very generally, the formalist supporters of colourfield painting certainly saw Pop Art as colourfield painting sugar coated with subject matter in order to make it more accessible to the public. And Pop Art in contrast, because of its direct relationship with the world, tried to infuse art making with a new energy to counter pure abstraction, which they felt was becoming increasingly devital-

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ized. And then as one proceeds toward the north Tabachnick gallery, the third major development of the generation of the 1960s becomes apparent, that is, Minimal Art, which shares certain forms of Pop and Post-Painterly Abstraction but gives them another literalist twist by emphasizing their material basis. And then in adjoining galleries, one can do a turn one way and compare a variety of responses to Minimalism – whether it's the Dennis Oppenheim or Robert Smithson or Jackie Winsor, for example – or turn the other way, to confront another direction of Minimalism, which is Conceptual Art, in both its American and European manifestations.

CH: So the installation of the international galleries is going to tell the story of international contemporary art from the 1960s up until today, as it was collected by the Art Gallery of Ontario.

RN: That certainly would be our argument, that it mirrors the major moments. The picture that emerges shows that the Gallery's collecting enthusiasm in the 1960s and 1970s in the international realm was oriented almost entirely toward the art of the United States, mostly the art out of New York, but by 1980, as illustrated by works by Gerhard Richter and Sigmar Polke, there was a real shift to embrace the major achievements of European contemporary art. By the same token, there are movements that a viewer is not likely to find – Hyper-realism, for example. Because contemporary art making outside Canada is such a vast territory, the Gallery has always felt that it was more important to try to develop clusters of focus that have their own internal relationships that can also speak to other clusters, rather than taking a kind of shotgun approach and reflect a little bit from here and there from across the broad spectrum. It was true then, and it is true now, that the best way to make individual works of art visible is to present them within a context.

CH: The list of works is truly remarkable and contains such a significant number of icons in contemporary art that it would be difficult to single out just a few for this brief report. But I want to ask you about the recent acquisition of a major work by the great German artist Joseph Beuys. Does Beuys's Blackboard create a particularly important focus in the collection?

RN: In our collection Beuys was, of course, the missing link between North American and European art. He in a way defines European art and how it distinguishes itself from American art. In contrast, for example, to the liberalist approach of American Minimalism, his work discovers the poetic and organic depth of materials, a concern shared with the work of such movements in Europe as Arte Povera. However, despite his importance, Beuys does not have a strong presence anywhere in a Canadian collection, which is why it seemed really significant to find an important work by him around which to build a richer texture of representation. So, in a certain way, *Blackboard* becomes a centrepiece to contextualize the other works by Beuys and related and equally telling works from other parts of the collection.

CH: In terms of the new spaces, there are many opportunities to finally display the collection to full advantage. Does the articulation of the galleries give you enough opportunity to zero in on nuances and highlight things in a dramatic way? Are you satisfied with how the spaces have been worked out?

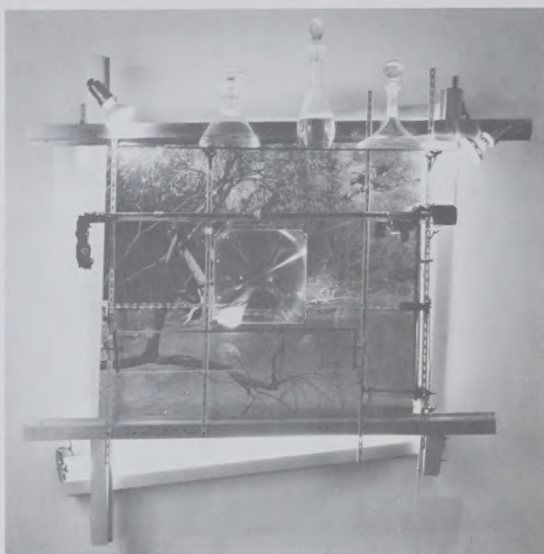
RN: I think what's fortunate is that there is a variety of spaces, from small and intimate to grand and monumental. So there are opportunities to give a dramatic presentation to the most ambitious and grandiose works in the collection, while at the same time the most intimate work by a conceptual artist such as Robert Barry can have the smaller, quieter place that it requires.

CH: Arriving at the final selection of what will actually be on view for the grand opening must have been a challenging collaborative process between you and Christina Ritchie. Christina, I imagine that you also have very strong feelings about a number of works that you must be happy to see brought out of the vaults for this occasion.

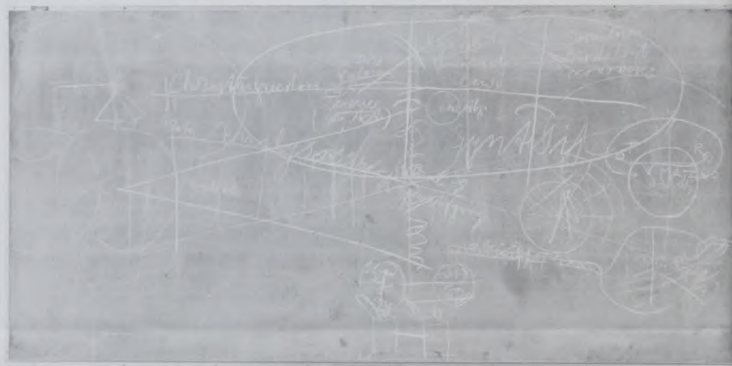
CR: Frankly, it's going to be great to see them at all. There's been no place to see any of this work, so it's quite an exciting idea that any of it is going to be exposed. We were up in the galleries recently with a group of visitors, and had the opportunity to tell them what we're planning to do there, and it was really terrific to see how enthusiastic people become when they imagined how certain works will actually look in the space.

CH: Are there some particular aspects or correlations in the installation that excite you the most? Are there some unusual, even provocative juxtapositions?

CR: One aspect of the installation that I feel works particularly well is in a small gallery located at the very far east end, where we're going to put a group of protominimal and protoconceptual works that are



Jon Kessler (American, b. 1957) *Flow Chart*, 1987; mixed media construction with lights and motor. On loan from the collection of Vivian and David Campbell.



Joseph Beuys (German, 1921-1986) *Blackboard*, 1976; chalk on slate. Purchased with donations from AGO members, 1991. This blackboard is the work of the artist Joseph Beuys of Düsseldorf, Germany, and Fellow of the Nova Scotia College of Art and Design. It was produced on the occasion of his visit to the College to receive an honorary degree of Doctor of Fine Arts, honoris causa, at Spring Graduation, May 8, 1976.



The new Christopher E. Horne Gallery and the Molly and George Gilmour Gallery are taking shape in what was formerly the Members' Lounge corridor.

seldom seen together. Included are such pieces as Dennis Oppenheim's *Condensed 220 Yard Dash*, a non-site work by Robert Smithson, Jackie Winsor's *Glass Piece*, and a small steel piece by Joel Shapiro.

One of the things that we kept thinking about when we began to work on the installation was how, to a large extent in contemporary art, things always get sorted out into movements or groupings after the fact. Before the tag lines come about and works are labelled as Minimal Art or Conceptual Art, there are a lot of artists who have very similar concerns and whose work manifests these same concerns in very different ways, and just as art movements are historically opposed, later they may even end up being in completely opposing camps. So in this room we have people whose work developed into a kind of narrative practice, into a photo-based critical practice, into a mystical land art practice; there's even a piece by Carl Andre that fits the definition of mainstream minimal sculpture. So I'm really happy that all of these things fit together and that they show how a very basic concern of artists that happens simultaneously at a certain time gets expanded in all these different ways.

CH: What you are describing in fact are the inherent challenges that make contemporary art exciting, be-

cause the kind of strict timelines that we follow in historical art just don't pertain in a contemporary sense. The ability to articulate these interactions must give an indication of the strength and high quality of the collection.

CR: Our collection is very strong, especially in the area of Conceptual Art. We have a piece by Daniel Buren, for example, which is a really fine print, the only print that he ever made as far as I know. And a work by Gerry Ferguson, an artist from Nova Scotia, and Dan Graham, Robert Barry and Lawrence Weiner. They're almost iconic conceptual pieces, and it's really important that the public knows how strong our collection is in this area. This installation will be a surprise for many people. Many of the works, especially the later pieces, don't fit together – much the same way the early work of the 1960s doesn't fit together – but it's possible to draw a lot of very interesting connections between them. I think that the result will be very challenging and provocative for the visiting public, and this is something that we are really happy to be able to create.

Clara Hargittay is an art writer and independent curator. She is the former editor of AGO News and was co-curator of the Free Worlds exhibition at the AGO.

AGO's Glenda Milrod Honoured



GLENDAMILROD, HEAD OF THE GALLERY'S EXTENSION Services department, has received an award for Lifetime Achievement from the Ontario Association of Art Galleries (OAAG). OAAG comprises art museums

and galleries in Ontario that employ at least one full-time paid staff member and are at least partly supported by public funds. The AGO is a longtime member.

In 1990, OAAG restructured its awards program into several categories. Glenda is the first to receive OAAG's award of merit, and a special artist-designed silver pin. She was chosen to be the recipient of this award at the suggestion of a great many OAAG members across the province.

"Glenda is very special to our community [of art galleries and museums]," said Ann Kolisnyk, director of OAAG. "She's a friendly, wonderful, supportive person. Many small galleries, who may have been afraid of not measuring up to the AGO's standards, know that Glenda is on their side. Instead of being critical, she's positive and helpful - she 'catches them being good.'"

Glenda Milrod has been with the Gallery's Extension Services for 22 years, 11 of them as department head. Glenda's notable accomplishments are many. She has curated travelling exhibitions for 11 years, and has served on both provincial and national committees and boards of arts organizations. Glenda has also been instrumental in helping galleries across the province to raise their conservation and security standards and level of professionalism in order to be able to exhibit first-rate works of art. This in turn has enabled the Gallery to circulate exhibitions centred around important works from the permanent collection.

Christine Boyanoski, associate curator of Canadian historical art, says, "My professional contact with Glenda has been primarily through the exhibitions I have organized for circulation through Extension Services over the past ten years. Glenda has al-

ways been enthusiastic about and supportive of these projects and encouraged me on my way. Not only is Glenda a top-notch administrator, but she also demonstrates an understanding of and sensitivity to the works of art - an invaluable combination in today's large art institutions."

In a speech praising Glenda, Ian Ross, president of OAAG, said, "...The reason that Glenda achieves results is her understanding of, and commitment to, the central provincial dimension of the AGO's mandate. She understands the challenges faced by smaller institutions, she is sympathetic to the needs of varied communities and she is well aware of the impact that the AGO's programs have for artists, galleries and audiences throughout the province."

"I was thrilled and flattered to receive this award, but I thought 'lifetime achievement' kudos were given to people when they retired," said Glenda. "Perhaps they were honouring the first half of my life," she added with a smile.

Today, the AGO's Extension Services department has the most fully developed and comprehensive travelling exhibition schedule in Canada. Through its programs, 225,115 people saw 121 provincial, national and international exhibitions and events in 47 centres last year. In Ontario alone, there were 115 exhibition bookings, 49 "Artists with Their Work" programs and 28 Speakers Service events. Northern Ontario venues represented 34 percent of these provincial events.

"Glenda has already had a long, productive career and has built a great reputation for herself across the province and the country. Here at the Gallery, Glenda has personified what provincial service means," said Sharilyn Ingram, the Gallery's deputy director and chief of operations.

Remarkable Gift for Conservation Department

BY SANDRA LAWRENCE

RECENTLY, THE ART GALLERY OF ONTARIO RECEIVED A remarkable gift from very special benefactors. A generous contribution from Joey and Toby Tanenbaum enabled the Conservation Department to purchase an Infrared Vidicon System to augment its facilities for the technical examination of works of art. The Vidicon package consists of a Hamamatsu video camera designed to record infrared (IR) radiation, a specially adapted Nikon lens and a CONRAC monochrome video monitor. The system is completed by a trolley, which holds the monitor and power supply, a tungsten light source, a tripod for the video camera and a special arrangement to permit photography of the monitor screen. The system is shown in the accompanying photograph taken in the Conservation photography studio, where its operation is being demonstrated for Joey Tanenbaum.

IR radiation is invisible to the naked eye, although we are all familiar with another of its significant manifestations: heat. However, its non-visible effects can be recorded on specially sensitized film, or observed through viewers or video cameras equipped with special lenses. When a tungsten lamp is directed at a painting, different components of the surface either transmit, absorb or reflect the IR component of the radiation. That variable effect is recorded by the Vidicon camera, and with visible light eliminated, is observed as an image on the monitor. Unlike visible light, IR radiation actually penetrates the upper layers of the painting so that the image includes details beneath the surface - details that would otherwise be invisible.

The examination technique, known as infrared reflectography, is particularly useful for detecting preliminary sketches or underdrawing - evidence of an artist's working methods. If details are characteristic of a particular artist or artistic school, their presence may suggest or confirm an attribution. IR reflectography may also be used to distinguish alterations or retouches to painted surfaces, and to clarify inscriptions or signatures. Used in conjunction with other technical examination methods such as ultraviolet light examination, microscopy and radiography, the system will greatly assist our ability to understand and interpret works of art in our collection.

In the c.1655 *View of Dordrecht* by Aelbert Cuyp under examination in the adjacent photograph, the IR reflectography revealed preliminary sketches of the boats, sails and some of the figures. It also made apparent a border around the perimeter of the painting that is not noticeable under normal viewing conditions. X-radiography confirmed that a border to increase the size of the panel was added during a much earlier restoration.

Within the cultural sector and in the recessionary atmosphere of the 1990s, it is much easier to attract funding for "bricks and mortar" than it is for less "concrete" areas of programming, it is virtually impossible to attract private or corporate support for operating costs that occur out of public sight. The



Chief Conservator Sandra Lawrence puts the new Infrared Vidicon System through its paces for benefactor Joey Tanenbaum. The work being examined (shown at right) is Aelbert Cuyp's *View of Dordrecht*, c. 1655; oil on wood. Bequest of W. Redelmeier, 1956.

consistent generosity that Joey and Toby Tanenbaum have demonstrated through donations of works of art, financial contributions toward the building of Stage III and support of overall programming has been a notable exception to that trend. The Gallery and the Conservation Department are most grateful for this major contribution to our behind-the-scenes activities.

Sandra Lawrence is chief conservator at the Art Gallery of Ontario.



Courses

The Gallery is closed until January 24, 1993, but the following courses are still being offered.

Treasures of French Art:

Baroque to Rococo
Dr. Francis Broun
The Jackman Hall
Wed Sept 16, 23, 30, Oct 14, 21
(no classes Oct 7)
(A) 1:15-3:15pm
(B) 6:45-8:45pm
Dr. Broun continues his series of survey courses with a discussion of the two great geniuses of 17th-century French painting, Nicolas Poussin and Claude Lorrain. The overwhelming splendour of Versailles, where the arts combined to glorify the Sun King, Louis XIV, marked the climax of the Baroque period. By contrast, the Rococo is characterized by grace, intimacy and occasional frivolity, as seen in the works of such intriguing masters as Watteau, Chardin, Boucher and Fragonard. Fee \$75, mem/sen/stu \$65.

The Genius of British Art:

The Birth of a National School
Dr. Francis Broun
Wed Oct 28, Nov 4, 11, 18, 25,
Dec 2
(A) 1:15-3:15pm, Jackman Hall
(B) 6:45-8:45pm, Grange Music
room (Note: no wheelchair
access to Series B)

Dr. Francis Broun takes us to 18th-century England for a lively overview of British art of that period. Prior to the 18th century, British art was dominated by foreigners like Holbein and van Dyck. William Hogarth reacted against this trend with savage humour while Sir Joshua Reynolds played a more politically correct role and founded a national school. The British excelled at painting portraits (Gainsborough and Romney), landscapes (Gainsborough and Wilson) and animals (Stubbs). History painters such as Benjamin West and Henry Fuseli will also be discussed, and the course will conclude with the works of the eccentric visionary William Blake. Fee \$90, mem/sen/stu \$80.

To Purchase Tickets:

Please register early! Courses are offered on a cost-recoverable basis and will be cancelled if there is insufficient enrolment.

In Person: Visit the Registration Office located in the Anne Tanenbaum Gallery School on the lower level Mon-Fri, 8:30am-5pm, except holidays.

By Mail: Send a stamped, self-addressed envelope, daytime phone number and a cheque payable to the Art Gallery of Ontario, c/o Registration Office, Education Services. Please indicate series. Telephone: 979-6601 during office hours (VISA, MC, AMEX). Tickets held for pickup post-payment, Dundas Street entrance. General admission seating. No refunds.

Extension Services

1992: Artreach 25

Travelling Exhibitions

AGO-circulated shows. Dates are subject to change.

Charles Comfort: Lake Superior

Village
(AGO Collection in Focus)
Thunder Bay Art Gallery
Sep 4-Oct 11

Free Worlds: Metaphors and

Realities in Contemporary
Hungarian Art
Oklahoma City Art Museum
to Sep 6

Gerhard Richter: Helga Matura
(AGO Collection in Focus)
Artreach 25
Rodman Hall Arts Centre, St.
Catharines Sep 11-Oct 4

Urban Inscriptions

Artreach 25
Macdonald Stewart Art Centre,
Guelph Sep 12-Oct 18



Helga Matura

Gerhard Richter (German, b. 1932) *Helga Matura*, 1966, oil on canvas. Gift from the Volunteer Committee Fund, 1986.

Avant-Garde Classics of the 1920s

Artreach 25
Film Screening
Sir Wilfrid Grenfell College Art
Gallery, Cornerbrook, Newfoundland
Sep 17, 18, 19

The Artists' Mecca: Canadian Art and Mexico

Artreach 25
W.K.P. Kennedy Gallery, North Bay
to Sep 19

Avant-Garde Classics of the 1920s

Artreach 25
Film Screening
Macdonald Stewart Art Centre,
Guelph Sep 24, Oct 1, 8

"A Real Amateur": The Elizabeth
E. Dales Collection of
19th-Century French Prints
Laurentian University Museum and
Art Centre, Sudbury to Oct 4

Free Worlds: Metaphors and

Realities in Contemporary
Hungarian Art
Musée d'art contemporain de
Montréal, Montréal
Oct 29-Jan 3

In the Name of Art, in the Name

of Science: Considerations of
Conservation
Artreach 25
Tom Thomson Memorial Gallery,
Owen Sound Oct 30-Nov 29

Bold New Venture in Film Programming Begins This Fall

ALTHOUGH THE DOORS OF THE ART GALLERY OF ONTARIO are closed until January 24, 1993, the Gallery's 147-seat Jackman Hall will be the site of a bold new venture in film programming beginning on October 15. On that date, Cinematheque Ontario's screening series of classic and contemporary world cinema, which brings over 400 films to Toronto throughout the year, will move to its new home in the Jackman Hall. The Cinematheque will present more than 100 films in their first season at the AGO, which will run from October 15 to December 14.

The Cinematheque's choice of Jackman Hall as their new venue is a natural one. Cinematheque Ontario has often collaborated on projects with the film department of the Art Gallery of Ontario in the past, including its two inaugural series, *Pier Paolo Pasolini and Japanese Film Classics*.

One of the highlights of this fall's offerings include a retrospective of the decidedly post-Marxist phase of Jean-Luc Godard's filmmaking career, beginning with 1980's *Save Me Qui Peut (La Vie)* and continuing through to 1992's *Germany Year Zero*. Jacques Rivette, Godard's colleague of the French New Wave, will also be featured in the largest North American survey of his work to date, launched by his recent *La belle Noiseuse*, a four-hour study of the artistic process. Other filmmakers featured in the fall series include the Japanese master Yasujiro Ozu, Rainer Werner Fassbinder and Jean Genet. Julie Dash, Peter Greenaway, Zhang Yimou, Aki Kaurismäki, Jane Campion and Atom Egoyan join 14 others in 20 for the *Future*, a glimpse of film artists deemed likely to shape the next decade of film production, as selected by a poll of filmmakers, programmers and critics.

AGO members join Cinematheque Ontario members in being able to purchase tickets for screenings in advance, and at a reduced admission price.

If you are a member of the AGO, but not of Cinematheque Ontario, phone the Film Department at 979-6608 to get on the mailing list for film schedules.

"Artists with Their Work" Programs

Rebecca Baird, Peter Dykhuis,
Louise Noguchi, Reinhard
Reitzenstein, An Whitlock and
Akira Yoshikawa: Inside/Outside
Sculpture Exhibition
Whitby Arts Inc., The Station
Gallery, Whitby Sep 12-Oct 18

Justin Wonnacott: Photography
St. Lawrence College Saint-Laurent
Art Gallery, Kingston Oct 7-31
*Workshops Oct 9-11

Sheila Ayeart: Painting and
Photographic Juxtapositions
The Iemskaming Art Gallery,
Haliburton Oct 13-Nov 14
*Workshops Oct 15-17

Annette Mangaard: Film
Screening
Grimsbay Public Art Gallery Oct 20

Stephen Andrews: Painting and
Drawing
Macdonald Stewart Art Centre,
Guelph Oct 24-Nov 29

Philip Hoffman: Film Screening
Grimsbay Public Art Gallery Oct 27

Gallery School

Anne
Tanenbaum
Gallery
School

Although the Gallery is closed, you can still discover the joys of art or improve your skills at one of Toronto's oldest art schools. Limited class sizes, faculty and courses are subject to change. 979-6621.

Children's Studio

The popular 30-week Children's Studio is designed as an after-school program (4-6pm) and is held on Tuesdays for ages 8-10, Wednesdays for ages 11-13 and Thursdays for ages 14-18. This year students may register for one, two or three terms in painting, printmaking, sculpture and/or drawing. The three ten-week terms are offered from October 1992 to June 1993.

Fall Term: Oct 6, 7 or 8-Dec 8, 9 or 10
Winter Term: Feb 2, 3 or 4-Apr 13, 14 or 15
Spring Term: Apr 20, 21 or 22-Jun 22, 23 or 24

Applications will be taken on a first-come-first-served basis on **Registration Day, Sat Sep 12**, at the following times: 12-1pm (14-18 years); 1-2pm (11-13 years); 2-3pm (8-10 years). Fee (includes cost of all materials and supplies).

30 weeks \$475, \$400 members.
20 weeks \$275, \$300 members.
10 weeks \$350, \$175 members.

Adult Studio

Fall Term
Wed & Thu, Oct 7-Dec 10
7-10pm

Ten-week courses are geared to beginner and more advanced students in introductory, portrait and life drawing; pen and ink; painting; printmaking; and watercolour. New courses include bookmaking, video production, intermediate watercolour and, for francophones, a drawing course in French. Registration by mail or in person (classes should be postdated to first day of class). Fee: \$250, \$175 members.

Advanced Studio

Sep 19-Jun 12
Saturdays 9am-1pm
A unique precollege program that provides intensive technical training and critical, perceptual and visual development. Special attention is given to students preparing for postsecondary studies in visual art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, film/video/performance, architectural and 2-D design. Individual applications can be made throughout the year, and are evaluated by the faculty for admission to the program. Fee: \$350, \$275 members. Scholarships available.

Candlelight Dinner at The Grange

Oct 29, Nov 26



SIR JOHN A. MACDONALD DINED HERE, SO DID OSCAR Wilde, Winston Churchill and Queen Juliana too. Now AGO members can join this illustrious group. Enjoy a memorable dinner in the candlelit ambience of Toronto's most distinguished historic home. The Grange announces elegant dinners for AGO members and their guests to take place on Thursday, October 29 and Thursday, November 26. Tickets are \$75 (wine included). Catered by the Kettledrum Committee. The Grange can accommodate a maximum number of 36 people at each dinner. Dinner begins at 6:15pm. For details and reservations: 977-0414, ext. 411.

The Grange

The Grange, the Gallery's first home, is one of the most celebrated buildings in Toronto's architectural legacy, and provides a glimpse into the city's colonial days as the Town of York. Built in 1817 by D'Arcy Boulton Jr., one of the town's leading citizens, The Grange epitomizes sophisticated late Georgian simplicity, declaring its owner's position in government and society.

The Grange Fall Luncheon Lectures

"Here We Will Build a Great City"
(Lt. Gov. Simcoe)

Oct 8 & 22, Nov 5, 19, 11am

As we approach the 200th Anniversary of York/Toronto, it is only fitting that the 1992/93 Luncheon Lectures celebrate the occasion by paying tribute to our founding citizens in the city's oldest home. Our founding citizens were energetic, ambitious, stubborn, greedy, eccentric, brave, idealistic, even visionary—but above all, they were survivors. They were English, Scots, Irish and United Empire Loyalists who came to Lieutenant Governor Simcoe's little colonial garrison town and survived invasion, fire, epidemics and internal dissension. Hats off to York/Toronto and our intrepid forefathers (and mothers) on this 200th birthday! Our speakers are some of the city's most distinguished historians and writers.

Oct 8

Planting Firm Britannia's Flag—
The English
Professor J. M. Careless, Professor
Emeritus, Victoria College, University
of Toronto

Oct 22

Brains, Brawn & Belligerence—
The Scots
Chris Raible, Curator, Mackenzie
House, Member, Toronto Historical
Board

Nov 5

His Majesty's Yankees—The

Volunteers for The Grange

Volunteers are needed for The Grange. Many new and exciting positions are available, including librarians, interpreters, tour guides and conservators. If you would like to volunteer at The Grange, please contact the Volunteer Office for an application.

The Grange is also accepting applications from volunteers interested in studying 19th-century history, decorative arts and architecture prior to giving slide lectures and tours at The Grange once the Gallery reopens in late January 1993. Training will commence October 1, 1992 and continue for two months. After the Gallery reopens, men and women will be needed on weekdays, weekends and Wednesday and Friday evenings. If you are interested, please call the Volunteer Office at 977-0414, ext. 263.

United Empire Loyalists
(and "other American settlers of doubtful loyalty") Mary Beacock Fryer, author of "Elizabeth Postuma Simcoe 1762-1850"

Nov 19

Myth vs Reality—The Irish
Professor Cecil Houston, History
Dept., Erindale College, University
of Toronto, author, "Irish Immigration and Canadian Settlement"

Tickets: series of 4 lectures (includes lunch) \$60; \$52 members. Single lecture \$16; \$14 members. To reserve please call 977-0414, ext. 263.

Young Associates

Young Associates (YA) of the AGO brings art and young people together through dynamic educational



Everyone had a "souper" time at last year's Young Associates' Warholian Halloween party.

and social programs. AGO membership a prerequisite; YA membership \$15, \$5 stu. For information, call 977-0414, ext. 263.

Young at Art

Young at Art is an educational program held the third Wednesday of each month. **Please note that all YAA programs have been cancelled** due to the seven-month closure of the AGO, but will resume in January of 1993. A lecture series will be offered to all volunteers.

Special Events

The 1992 'Made in Canada' Halloween Costume Ball Fri Oct 30

Come join us for a special fundraising event.

Help celebrate Canada's 125th birthday by creating a uniquely Canadian costume. From the telephone to penicillin to the space arm...the possibilities are endless. All Halloween costumes welcome. Grand prizes awarded to Made-in-Canada costumes. Bob and Doug are sure to be there! Hope you are too!

For further information and advance tickets (\$25), call 960-5954.

Gallery Hopping

A Volunteer Committee project. For more information, call 977-0414, ext. 263.

A Georgian Day in Oakville

Wed Sep 15
Join us for a tour of the Oakville Historical Museum, located in the restored turn-of-the-century house of one of Oakville's prominent families. Our visit will be enriched by a 40-minute walking tour of "old Oakville," led by a wonderful Oakville historian. Then on to lunch at the old Oakville Club, followed by two artistic surprises in the afternoon. Tickets: \$50.

Leave by bus at 9am from the Summerhill subway station (Summerhill Avenue & Yonge Street). Parking lot is across from the station on Shaftesbury Avenue. Return at 4:30pm.

A Day in the Country

Thu Oct 1
Come east with us on a tour of historic Port Hope and Cobourg. Visit the studio of famous Canadian artist David Blackwood after morning refreshments in a private home. Lunch at a charming country inn will be followed by a visit to the Northumberland Art Gallery. We will be accompanied by a local historian as we explore these lovely towns. Tickets: \$50.

Women Artists and Collectors

Thu Oct 15
This special hop takes us to Prince

Arthur Avenue where the Women's Art Association of Canada displays an interesting and historical collection of works, and to Bloor Street where the new Bata Shoe Museum Foundation offers a fascinating array of footwear ranging from historical to celebrity-owned to art-inspired. The collection was compiled by Sonia Bata, who will take us on a tour. Lunch at the Ladies Club. Tickets: \$50.

Sunnybrook Estates

Thu Nov 5

Our day begins with a visit to a fascinating private collection. From here we go to the recently restored Vaughan Estate for lunch and a tour of its beautifully decorated rooms. Art Consultant Jane Zeidler will accompany us. Tickets: \$50.

New York! New York!

**American Thanksgiving Weekend
Nov 27, 28, 29**
Reopening of the Guggenheim. A major Matisse retrospective at the Museum of Modern Art. Old Master paintings on loan from France at the Metropolitan Museum of Art.

Autumn in New York. Can it get any better?

Travel AGO

A Volunteer Committee project. For more information about all trips, call 977-0414, ext. 263.

Arizona, Southwest Magic

Mar 29-Apr 6 '93

From ancient canyons to a city of the future, we explore the southwest with its Indian Hispanic heritage and spectacular scenery. Our overnight stops include Tucson, Phoenix, The Grand Canyon and Sedona in stunning red rock country.

A Georgian Experience:

**Study tour to Bath and Bristol
Apr 17-May 1 '93**

Join us for two weeks at the University of Bristol and explore the fascinating art and architecture of Bath and Bristol. There is no better town in England to enjoy the 18th-century experience than Bath. Its grace and beauty are serenely satisfying. Bristol's rich history is reflected in its architectural heritage, from Norman to Palladian to 20th-century. For variety, excursions to elegant country houses and landscape gardens are planned.

Turkey

May '93

Adventure? Where? Exotic Turkey! With sites like the Blue Mosque, Topkapı, Dolmabahçe, the Bosphorus, Cappadocia, Ephesus, Aphrodisias, the Mediterranean Whirling Dervishes and "the Halas." Don't miss it!

For Members

Exclusive Fall Preview of Canadian Historical Galleries

Members are cordially invited to mark Tuesday, November 10, from 4 to 8pm, on their calendars for an exclusive preview of the Canadian Historical suite of galleries. Curator Dennis Reid and Associate Curator Christine Boyanoski will be on hand to answer your questions about the dynamic new installations.

Shops and Services

Art Rental and Sales Gallery

A Volunteer Committee project. The glories of autumn's changing colours herald grey wintry days ahead. Why not plan for a brighter, livelier look for your home or office? Let us help you choose from a new selection of multimedia works in the Art Rental collection. AGO members can rent up to ten works of art and if you decide to purchase, the first three months' rental fee comes off the purchase price. The Art Rental and Sales Gallery is located on the 2nd floor of the Chalmers Building, 35 McCaul Street (Tue-Sat 10:30am-4pm, Sun 1-4:30pm). 979-6658.

Edward P. Taylor Audio-Visual Centre

Despite the fact that the Gallery is closed until January 24, 35mm art-related slides, media kits and videotapes can still be ordered from the Edward P. Taylor Audio-Visual Centre by mail or fax (416-979-6674) with a minimum of two weeks' notice.

General Information

AGO: (416) 977-0414

Membership: (416) 979-6620

Moving?

Please contact the Membership Office before you move. Have your membership number handy.

How to Order

For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified; b) specify date, name of event, number of tickets; c) indicate your name, address (with postal code), phone numbers; d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Art Gallery of Ontario Books etc.

Manulife Centre, 55 Bloor St. West. Mon to Sat 10am-6pm, Tue & Fri to 7pm.

Art Rental and Sales Gallery

At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am-4pm, Sun 1-4:30pm.

AGOrgeous Garage Sale

"Objets d'art" needed for Volunteer fundraising



SET ASIDE THE WEEKEND OF NOVEMBER 13 THROUGH 15 FOR THE VOLUNTEER COMMITTEE'S "AGOrgeous Garage Sale." Members are asked to support the Gallery by donating good-looking art-oriented and decorative objects found in the nooks and crannies of their homes. These items will be collected and made available for sale to the public in our newly constructed retail space.

Please look around your home and find something wonderful that you can bear to part with. Maybe it is an article that you once loved but of which you have grown tired and no longer display. We are looking for paintings, drawings, prints, folk art, posters and reproductions, as well as sculpture, jewellery or objets d'art, both elegant and offbeat. Also welcome are frames, art books, lamps, silver, china, glassware and vintage clothing. Small pieces of furniture and garden ornaments will be gladly received.

We'd be happy to pick up any items in the Metro Toronto area - call the AGOrgeous Garage Sale Hotline at 979-6661 to make arrangements and for further information.

Please plan to attend the opening night party on Friday, November 13 from 6 to 10pm, where you will have the first chance to look over the amazing selection of "Artistic Merchandise" and make your purchases. The sale continues on Saturday, November 14, and on Sunday, November 15, from 10 to 4pm.

The AGOrgeous Garage Sale is a fund-raising project of the Volunteer Committee in support of the Art Gallery of Ontario.

News from the Impulse and Reproduction Shops

THE REPRODUCTION AND IMPULSE SHOPS ARE CLOSED until January 24, 1993, but it is still possible to shop for AGO items at Art Gallery of Ontario Books etc. The Gallery's satellite shop is located on the first floor of the Manulife Centre at Bay and Bloor.

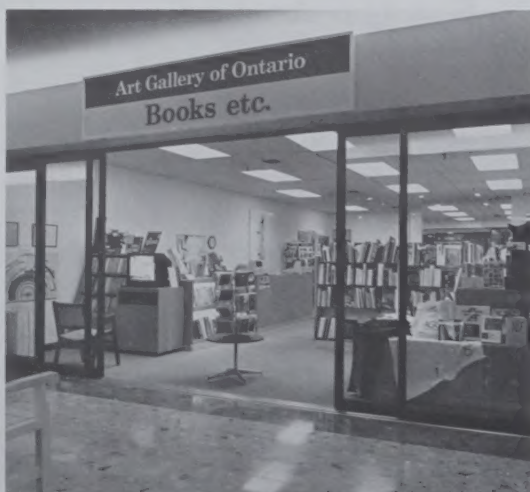
You can choose books, catalogues and magazines, as well as reproductions of works from the AGO's own permanent collection, including: *Seated Woman* by Pablo Picasso, *Elvis I and II* by Andy Warhol, *Indian Encampment on Lake Huron* by Paul Kane, *The Marchesa Casati* by Augustus John and *Vetheuil in Summer* by Claude Monet. Or jog into fall in comfortable and stylish black stretch leggings with artists' signatures printed in white, exclusively made for The Impulse Shop. The signatures on the leggings represent some of the artists whose works are in the Gallery's permanent collection, including Emily Carr, Edgar Degas, Gershon Iskowitz, A.Y. Jackson, Gustav Klimt, Claude Monet, Henry Moore and others. They're made in Canada from 94 percent cotton and 6 percent lycra.

Also available at Art Gallery of Ontario Books etc. is a new product featuring a well-loved work from the permanent collection. All four sides of a recycled paper note book are adorned with a detail from *Marguerites*, *Wood Lilies* and *Vetch* by Tom Thomson. These colourful note books are a delightful accent for the home or office of any garden lover. Both leggings and note books are projects of the Volunteer Committee.

For further information phone 979-6610. Members receive a 10 percent discount on their purchases.



Designer Marilyn Bouma-Pyper wears stylish AGO fashions: black "artists' signature" leggings and Henry Moore "Sheep" sweatshirt. Available at Art Gallery of Ontario Books etc.



Important News for Members

DEAR MEMBERS,

As you are aware, there have been a great many changes at the Art Gallery of Ontario in recent weeks. Insufficient base operating funds have forced us to terminate 244 positions and to close our doors until January of 1993. Please be assured that your membership will be extended from next January 24 to compensate for the amount of time you cannot use it while we are closed. In addition, all other membership benefits, such as *AGO News* and discounts on courses and programs (see pages 4 and 5 for what's available this fall), will automatically continue through to January 24, as well as during the period of your membership extension from that date.

Right now, there are several special benefits available to AGO members. Until October, you have the opportunity to join Theatre Plus Toronto for free. Just show your AGO membership card at the St. Lawrence Centre box office, 27 Front Street East, or call the box office at 366-7723 and give your AGO membership number. Your Theatre Plus membership entitles you to a great discount on purchases of up to four tickets per show, as well as to the use of the members' lounge and access to theatre talks and tours. In addition, thanks to the generosity of the Thomson Gallery at The Bay, 176 Yonge Street, 9th Floor, AGO members can gain free admission until January 24, 1993, simply by presenting their membership cards. The Thomson Gallery contains some of the finest examples of Canadian art from the 19th and 20th centuries, including works by members of the Group of Seven, Cornelius Krieghoff, Clarence Gagnon, Paul Peel and others.

Later this fall, you are cordially invited to attend an exclusive members' preview of the Canadian Historical suite of galleries, to take place on Tuesday, November 10, from 4 to 8pm. Curator Dennis Reid and Associate Curator Christine Boyanoski will be on hand to discuss the dynamic new installations.

The government-appointed task force, which no doubt you have read about, is now hard at work examining various aspects of the Gallery operations. The task force consists of Terrence Heath, Ian H. (Jack) McLeod and Colette Whiten. It will present an interim report to the provincial government on September 30. A final report is scheduled to be submitted on November 15.

Our funding shortfall has forced us to examine many areas of our operations. The sharp increase in

postage costs over the past few years, coupled with our funding situation and resultant depleted manpower, means that it is no longer feasible for the Gallery to produce *AGO News* on a monthly basis. Starting with this issue, *AGO News* will be produced bi-monthly.

We will, however, be introducing a lively new look and format with the January/February issue, and we warmly welcome your suggestions as to how we might improve the *AGO News*. We are also considering a name change for the newsletter to reflect the new Art Gallery of Ontario, and we invite members to submit ideas based on the following criteria: 1) Name should be short and preferably bilingual; 2) Name should reflect the Art Gallery of Ontario and the diverse contents of the newsletter. The best suggestion will receive a prize: a handsome hardcover copy of *Henry Moore Remembered: The Collection at the Art Gallery of Ontario in Toronto* by Alan G. Wilkinson.

Unfortunately, the *AGO News* editor position was one of the jobs eliminated in the recent cutbacks. Clara Hargittay served in that capacity for a number of years with great distinction. Although Clara will no longer be editor, she will continue to contribute articles to the *AGO News*, such as this month's excellent lead story.

You, our members, are the backbone of this institution. We are deeply grateful for your continued loyalty to the Gallery during these extremely difficult times. The many telephone calls and letters of support and encouragement we have received in recent months have been very heartening. From all of us, thank you.

On January 24, 1993, the new Art Gallery of Ontario will officially reopen its doors, with 30 new and 20 renovated galleries fully installed in innovative new ways. The Gallery will thus become one of the largest art museums in North America, and certainly one of the most exciting. There are also more than a dozen temporary exhibitions planned for next year, including *The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections*.

It's something we can all look forward to.

Sincerely,

Glenn D. Lowry
Director

Reciprocal Admission Privileges

DURING THE PERIOD THAT THE GALLERY IS CLOSED, PLEASE REMEMBER that your Art Gallery of Ontario membership card provides you with free general admission to member galleries of the Ontario Association of Art Galleries throughout the province:

BRAMPTON: Brampton Public Library & Art Gallery
ART GALLERY OF PEEL
BRANTFORD: Glenhyrst Art Gallery of Brant
BURLINGTON: Burlington Cultural Centre
CAMBRIDGE: The Gallery & Library
CHATHAM: Chatham Cultural Centre
COBURG: The Art Gallery of Northumberland
DURHAM: Durham Art Gallery
GRIMSBY: Grimsby Public Art Gallery
GUELPH: Macdonald Stewart Art Centre
HALIBURTON: Haliburton Guild of Fine Arts, Rail's End Gallery
HAMILTON: Art Gallery of Hamilton
McMaster University Art Gallery
KINGSTON: Agnes Etherington Art Centre
KITCHENER: Kitchener/Waterloo Art Gallery
KLEINBERG: The McMichael Canadian Art Collection
LONDON: The Lindsay Gallery
LONDON: London Regional Art and Historical Museums
MCMOSTO: McIntosh Art Gallery, University of Western Ontario
MISSISSAUGA: Erindale Campus Art Gallery, University of Toronto
Mississauga Civic Centre Art Gallery

OAKVILLE: Oakville Galleries
OSHAWA: The Robert McLaughlin Gallery
OWEN SOUND: Tom Thomson Memorial Gallery
PETERBOROUGH: The Art Gallery of Peterborough
SARNIA: Gallery Lambert
SAULT STE. MARIE: The Art Gallery of Algoma
SIMCOE: Lynnwood Arts Centre
ST. CATHARINES: Rodman Hall Arts Centre
ST. THOMAS: The Art Gallery St. Thomas-Elgin
STRATFORD: The Gallery/Stratford
SUDBURY: Laurentian University Museum & Arts Centre
THUNDER BAY: Thunder Bay Art Gallery
TIMMINS: Timmins Museum: National Exhibition Centre
TORONTO:
Art Gallery of York University
Glendon Gallery, York University
The Gallery, Scarborough Campus, University of Toronto
The Koffler Gallery
WATERLOO: Concourse Gallery, Wilfrid Laurier University
UW Arts Centre Gallery
WHITBY: Whitty Arts Inc. The Station Gallery
WINDSOR: Art Gallery of Windsor
WOODSTOCK: Woodstock Art Gallery

An Invitation from the McMichael



Nineteenth-century santos, religious folk art attributed to Juan Miguel Herrera, from the Taylor Museum of The Colorado Springs Fine Arts Center.

DEAR AGO MEMBER:

On behalf of the Board of Trustees and the staff of the McMichael Canadian Art Collection, I would like to express our deepest regrets that the AGO will be closed for such an extended period. As colleagues we are aware of the tremendous worth of both the collections and programs of the AGO, and of its extraordinary contributions to the cultural health of the province. We will miss participating in these programs over the next several months, but we look forward to the reopening of the splendid new galleries and exhibitions next January.

In the interim, we would like to invite you to keep your artistic appetites alive and well by visiting the McMichael. As a member of the AGO you enjoy reciprocal free admission. There are many activities for you to enjoy: new hiking trails through the Humber valley, artists-in-residence in the new McMichael studio and, of course, the works of the Group of Seven and their contemporaries as well as some of Canada's most prominent Native and Inuit artists.

This fall we will present a highly acclaimed exhibition of religious folk art from the American Southwest. For the first time in Canada, a large collection of *santos* - Spanish for 'holy images or images of saints' - will be exhibited as part of an exciting and stimulating cultural exchange program between the McMichael and the Colorado Springs Fine Arts Center. Entitled *Images of Penance, Images of Mercy: Santos and Ceremonies of the Hispanic Southwest (1860-1910)*, the exhibit features 124 works and showcases one of the most beautiful forms of artistic expression found in the American Southwest. Sacred images painted on flat tablets (*retablos*) or carved into three-dimensional sculptures (*bultos*) were created by Spanish settlers who first arrived in the area in the 16th century, and the practice has continued to the present day. The exhibition will open October 4 and remain on view until November 22. Come on out and enjoy it with us!

Sincerely,

Barbara A. Tyler
Director and C.E.O.

AGO NEWS

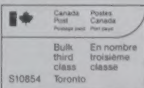
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Manager, Creative Services
Ailma Satterthwaite
Copy Editor
Lella Jamieson
Layout
Marilyn Bouma-Pyper
Editorial Assistant
Carmie Nullosky

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Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

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